try as anybody's. I was born yere an' raised yere, an' I want to die yere an' be

the Africa train comes along." I want the mortgages to get on, the unfit teachers to get on, and the preachers to get on, and let them go It was late in the day when the topic of morals and religion was reached. A sugtion came from the floor that the less ald about it the better; but this did not fit the temper of the conference. The strongest speaking of the day came in speeches against immorality. There was no false delicacy. The hideous disability was emphasized, and appeals in behalf of purity were made in the strongest terms by the ple who were suffering from the evils

Mr. Washington's management of the conference was matchless in its skill of eliciting and controlling the discussions which were carried on entirely by the peo-ple themselves. The Northern visitors sat and listened with intense interest through-

## OFFERINGS OF THE POETS.

Poet and Critic.

The poet wrote of violets 'neath the snow-For him they blossomed through all time The critic cailed it false; how could be

That poets were not born, like him, to

The poet sang of happy hours and laughter. The critic bade him view all form as dust; Each lullaby brings miserere after, And joy is tinctured through and through

The poet sang of lips that spake in kind-Of eyes whose glance shone like the

The critic coolly pointed to their blindness, And mocked the happiness that life de-

But when dumb sorrow reason disavowed-And bruised with bitter loss he argued These glimpses flashed through memory's

sable shroud-A flower, a baby's laugh, a woman's eyes,

-Ida May Davis. A Fantasy. In the heart of the desert I lie on the

No semblance of body, no feet, no hands, No weary eyes and no aching head, For I lie in the sands of the desert-dead. But I know when a caravan passes by, Or a wind sweeps down from the desolate

On the breast of the water I float at sea; There is no more likeness or form of me. For I drift with the billows and need no On the strange green billows I lie and float,

But I know when a wild white sea gull Or a ship on the blue of the distance lies!

In the luminous silence of space I rest; There is no more pulse in my veins or There is no more bitter and no more sweet,

Nor pain for a heart that has ceased to But I know the wonderful secret, at last, Of the great round worlds that are wheel-

-Juliet V. Strauss. To James Whitcomb Riley. There is rare playing when you touch the

With a light foot true-beating out the In many a rustic reel of rhythm and rhyme, The homely syllables touch, with heel and

Each note of the old tunes we used to know. Silence; and-hark! 'tis bells of the elves

To the old fairyland of long ago!

What is this charm that, through the chang-Bird-mimicked from the mouths of many

Thrills like a thread of rainbow glimmer-The golden register we may not reach-

The music of the minstrels come again-And yours, the master-hand of many -Frank Preston Smart.

His Sweetheart's Face.

They found him, when the musket rattle Had died away, Lying where the flercest battle taged all day; Unknown his name,-they only knew He fell in strife,

But where the breast blood trickled thro' They read his life: For there his cold hand held a face Serene and fair,-Features in mold of virgin grace, Framed in gold hair, And stern eyes then grew soft with tears

To think that they Had held the same hope thro' those years As he that lay With life light put in sad eclipse Ry bullet's hiss\_ So near the sweet and waiting lips

He longed to kiss. -Walter LeRoy Fogg, in Blue and Gray. Brothers All. Brothers all, whate'er the hue be

Of the skin. If we labor ever to be White within: Not the accident of feature, Race, or clan, But the soul within the creature Marks the man.

-C. S. O'Neill, in February Donahoe's. BITS OF FASHION. Large white lace collars, known as Wal-

lenstein collars with long ribbons in front, Wide black moire ribbon will be largely used for dress trimming, for the bows on hats and for the immense bows around Embroideries of all sorts and kinds will be popular, one of the newest being a thick butter-colored creation, partaking somewhat of the nature of lace, which will be

used alike on dresses of satin, velvet and

Shepherds' plaid velvet in combination with black serge makes a very stylish vest. It is cut plain and high to the throat, and has a cuff of velvet below the coat sleeve, which gives the appearance of a vest with

Lace is disposed of in such a variety of ways that there is no room to doubt of its continued popularity. A new way of arranging it on the waist is to cross it in folds from right to left and draw the ends through a Rhinestone buckle, allowing them to fall below, or fasten with the buckle. The new bonnets are refreshing little "spring epics" of fine straw and wreaths of flowers, mounted with two dog's-ear bows of black velvet. Colored straws are to be much worn, and one of the peculiar features of their decoration is black violets with green foliage. White violets and mignonettes are among the favorite flowers

for trimming black hats. Zouave jackets never seem quite to lose their prestige, and the new ones combine all advantages of the old ones, with a perfect fit and a dainty finish. They are made of cloth, silk or velvet, with full fashionable sleeves, which are close from the elbow to the wrist. The fronts are lined with moire and cut so that they can be worn closed or open, buttoning across with hand-painted

Moire is in the full tide of favor, and will be the first choice for dressy spring tollets; it is shown in every color with shot and checked grounds and tiny patterns-stars, disks, triangles, etc.-showered on the surface. Moire taffeta is one of the revivals in light-weight silks, and the lutestring of our grandmothers is also here. Both are light and soft to the touch, but strong and

lustrous. Chine effects prevail in these, and promise to be a feature of all spring fabrics. What are called coat suits will prove notable this spring for their utility, style and general becomingness. The skirt can be said to never vary. It is four yards wide, gored in front and on the sides and with godet back of three narrow box-plaits that widen toward the bottom. The only trimming, if any, is a cluster of three rows of stitching four inches from the edge. The coat is really a loose-fitting basque, made with an umbrella back and plain coat front. that may button straight or diagonally with | city a week from to-morrow at English's large pearl or metal buttons. This is usual- Opera House, when that amusing and mely twenty-sive inches long in the back and has a turnover collar and short wide re-

## AT THE PLAYHOUSES

Specialty, Spectacular and Pugilistic Attractions for a Week.

Bessie Bonehill, the Music Hall Artist -"She" at the Park-Billy Plimmer, the Bantam Weight.

A great deal has been written and said about Miss Bessle Bonehill, who will make her first appearance here at English's tomorrow night, and the impression is very general that she is a very clever young soubrette. Miss Bonehill was a Music Hall singer in London and was a great favorite. Her first appearance in this country was made in New York, and from all accounts she fully sustained her London reputation as a performer of distinct ability. "Playmates," the piece in which she has been starring, is a farce-comedy of the musical kind, and is well spoken of by those who have seen it. It was written by W. R. Seeley, Miss Bonehill's husband, and was constructed especially to fit the star. "Playmates" is merely a vehicle for the introduction of a well arranged collection of songs, dances and a variety of high-class specialty features. The principal characters are assigned to capable people and much of the success of the performance is due to that fact. William and Charles Jerome, W. R. Seeley, William Maxwell, Kirwin West, Sig. Borilli, Minnie Thurgale and George Brengle are all clever performers and capable of giving Miss Bonehill good support. The engagement is for three nights

Another Sousa Concert.

On Friday evening, March 9, at Tomlinson Hall, Sousa's grand concert band will be heard again in one of its inspiring and enthusiasm producing concerts of fine and popular music. These band concerts are coming to be one of the most delightful entertainments lovers of popular music can enjoy, and the recurring visits of Sousa are looked forward to with interest. He is avowedly the most charming and successful bandmaster of his time, and the band he heads is composed of fine musicians. The band everywhere won the distinction of beng the greatest band ever heard in America, and those who heard their playing here at the last autumnal season of music will remember the occasion with pleasure. At this concert Sousa will produce the new and much agitated "1812" overture by Tshaikowsky, one of the most powerful and interesting works lately given to the pubic. Its treatment by the Boston Symphony orchestra has caused more discussion than any piece that has been heard in recent years. Sousa will also play his latest march success, "The Liberty Bell," as a regular programme number and his "Washington Post" and "High School Cadets" as encores. These marches have reached a wider popuarity than any others ever given to the public, being heard in every city and hamlet in America, on planes, hand organs and whistled and sung everywhere. Sousa has justly been designated "the March King." and his talents are also being utilized in the direction of light opera, he having contracts for three operas now on hand, one of which, "Il Capitan," is nearly completed for De Wolf Hopper. When a Sousa march is heard played by the Sousa band and conducted by the inspired baton of the composer himself enthusiasm rises to a high pitch. Sousa is now on his way to the Pacific coast to play at the midwinter fair in San Francisco for five weeks, and this is one of the few important points where he will stop on the way. The sale of seats will begin at Wulschner's music store Mon-

Crane's New Play.

One of the important productions to be

given at Indianapolis this season will be that of "Brother John," a comedy written by Martha Morton, a young American girl, for the comedian, William H. Crane, and which was originally presented in New York last spring. It jumped into instant popularity, and has been one of the most successful purely native plays of recent And, backward, up the hills of morn we years. It is Mr. Crane's avowed purpose to present nothing but native plays by native authors, and "Brother John" is essentially American in scene, action and plot. Its characters are American and it has a delightful American freshness and air about t accordant with American greatness. There is not a bad man or woman in the play, and not a syllable is uttered which would bring a blush to the cheek of the most modest maiden. The part played by Mr. Crane is radically different from any he has heretofore attempted to portray. As John Hackett, hat manufacturer, residing n the little town of Bethel, Conn., he is allowed to play on all the strings leading to the heart. At times he is amusing and anon the heart within him is seen when his family defy, repulse and snap their fingers at him. Miss Morton's play is a beautiful, pathetic, picturesque and entertaining work, free from preaching, but at the same time containing a good moral. It was generally conceded in New York where the play was presented for several weeks that nothing ever seen in that city was better staged The first act takes place at John Hackett's home in Bethel, and shows the family in a discontented frame of mind. Act II finds the family plunging into the social whirlpool at Long Branch in the pursuit of pleasure. The third act takes place during the progress of a lawn party, where they pay the price of their amusement, and the last act finds them back in the old home. having learned the lesson that in pursuing pleasure away from home they were chasing

At the Empire.

play is in the third act.

a delusive phantom. The big scene of the

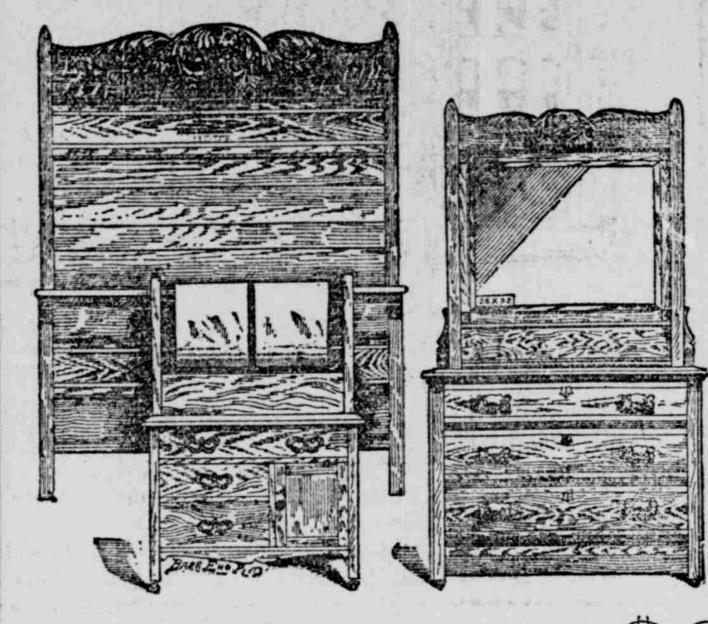
The first and only athletic and specialty show of the season will begin a week's engagement at the Empire, commencing tomorrow matinee, in the engagement of Bill Plimmer, champion bantam-weight pugilist, and his company of variety talent, Plimmer has never been seen in this city, but his reputation as a boxer is well known and he will doubtless attract many admirers to the Empire. Plimmer is now the recognized bantam champion of the world in his defeat of the colored champion, George Dixon, at Madison-square Garden, New York, in four very clever rounds. The meeting took place Aug. 22, 1893, and when the referee declared Plimmer the winner there was one of the wildest scenes ever witnessed at Madison-square Garden. The sports crowded about Plimmer and carried him triumphantly to his dressing room. Plimmer is a very modest and unassuming young man, and would not be taken for a pugilist. His specialty company is made up of the following well-known people: Collins and Collins, song and dance artists: Ramza and Arno, acrobats, in their clever horizontal bar performance; McNulty sis ters, in their specialty; Little Carrie, sleighbell artist; the rival of Maggie Cline, Miss Nellie Waters; Murray and Alden, sketch artists; the Sankey brothers, contortionists, and Edward Leslie, character portrayer. Each performance will conclude with a scientific exhibition of the pugilistic art between Billy Plimmer and Joe McGrath. Ireland's champion bantam-weight pugilist. Both men will also meet any local men for points during the week. These bouts will be strictly in a friendly way, and nothing rough will be tolerated.

"She" at the Park. The Park Theater will offer only one attraction this week, but it is an unusually strong one, and entirely out of the ordinary line. The last time A. Y. Pearson's company was here it played "She" at English's Opera House, and the performances drew large audiences all week. "She" is a rather remarkable stage production, being based on H. Rider Haggard's weird romance of that title, and is an uncommon drama, to say the least. The author of the play followed as closely as possible the story of the book, and introduced scenic effects that contribute toward making the piece realistic and the strange characters. only heard of in tiction, are depicted in real life. The mechanical effects are decidedly startling, showing in one instance a live person slipping into a roaring volcanic flame, and, a moment later, being shown as a shriveled mummy. The scenery representing the ruined city of Kor by meonlight, the swamps of Zunzipar and the life-giving pillars of fire, as well as the novel costumes, impart an unusual realism to the play. "She" will be produced at the Park with all the effects used in the blg cities and the full strength of Mr. Pear-

son's best company. DeWolf Hopper Company. DeWolf Hopper and his entertaining company will make their reappearance in this vers, or it forms long revers when opened receive its initial presentation here. Hop-and thrown back over a silk waist, which per and his merry fun makers are this week is provided for house wear.

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of musical selections.

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costumes and attractive scenery used in

the original production. The scale of prices

PRENDERGAST INSANE,

And Therefore Should Be Confined, Not

"They do things so queerly up in Chicago

by the lake, both 'legally' and illegally,

that we many soon hear that crazy Pren-

dergast has been hanged on Good Friday,

as sentenced, for the slaying of Mayor Car-

ter Harrison," writes Dr. W. B. Clarke

to the Journal. "I do not think that there

are many people in the country who really

believe that he is anything but an insane

man, and the law looks upon such as irre-

sponsible, at least not amenable to the

extent of dangling at the end of the hang-

man's rope. The enormity of his act has

almost made it advisable to hang him,

in deference to popular clamor, just as was

Guiteau, who was insane, in the opinion

of experts in psychiatry. The fact that such

illegal executions by process of law have

a salutary influence as a deterrent of

cranks, and strongly tend to break up the

crank waves that threaten at times to sweep

over our country, is entirely undeniable,

while at the same time the question, Is it

right? is rarely asked. The times are ripa

for a new departure in the method of the

legal handling of the criminally insane-

that is, those insane who have committed

crimes. There should be especial provision

for unfortunates of this class, for they do

not belong in a prison or in an ordinary

insane asylum, but in an institution espe-

cially equipped for the criminally insane.

These may be State, interstate or national,

sane must, it seems to me, be only those

who have not studied his case or the evi-

dence relating thereto, which fairly bris-

tles with testimony as to his real condition.

See him in the most public places before the killing breathing death to Mr. Harri-

son, even in the presence of the Mayor's

intimate friends and official attaches, who

foolishly 'stand dumb and speak not to

him,' an officer or the Mayor regarding the important matter. The cunning and

desperation of a madman is shown in the

execution of the cruel assassination, which

is followed by his voluntary surrender soon after, and his claim that he had done no wrong, but rather the will of God. With

of the really insane, he insists, and always

has, before, during and after his trial, that

he is not insane, and charges the court with

neglecting the true issue of his case before

the law, delusion though it be, in the fol-

significant emphasis, characteristic

"The few who really believe Prendergast

supported individually or pro rata.

Dangled on the Hangman's Rope.

will range from 15 cents to 50 cents.

-32, 34 and 36 Kentucky Avenue.

It is said that there is some uncommonly AMUSEMENTS. pretty and tuneful music in this opera, and that the scenery, costumes and stage A SEASON OF MELODY effects are gorgeous. Pretty Della Fox, Marion Singer, Samuel Reed, Edmund Stanley, Alfred Klein and other well-known fa-ENGLISH'S OPERA HOUSE vorites who appeared here last season, to-gether with Miss Grace Golden, the new prima donna of the company, a former member of the Lillian Russell Opera Com-

Nights Only, commencing MONDAY pany, will appear with the big comedian during his engagement here. The sale of EVENING, March 12, reserved seats will commence at the box DE WOLF

Annie Ward Tiffany, an Irish character actress with an established reputation, will And his MERRY COMPANY, presenting the follow Bessie Bonehill at English's Opera House, opening a half week engagement Thursday night. Miss Tiffany has not been seen in Indianapolis for a long time, but she is well remembered as an artist in her line. Biddy Ronan in "The Shadows of a Great City" was one of her creations, as was Peggy Logan in "The Stepdaughter." SAME GREAT CAST.
SUMPTUOUS SCENERY.
BRILLIANT COSTUMES. Both were made prominent characters prin-NOVEL STAGE EFFECTS. Sale of reserved seats open Thursday morning, March 8. cipally through Miss Tiffany's clever work and in "Lady Blarney," her new play, she has achieved a distinct success. Her chief charm lies in her ability to play rough Irish characters in a refined manner, without losing the strong points of the part.

EMPIRE---One Week "Lady Blarney" is an American drama, with the scenes located in and around New York city. The comedy element is a prom-inent feature of the performance, which is also enlivened and made additionally en-Commencing To-morrow Matinee, Plimmer Athletic and Specialty Co tertaining by the introduction of a number

BILLY PLIMMER,

Sam T. Jack's Lily Clay Company has Champion Bantam-weight Pugilist, and a strong been booked for two performances at the Next week-FIELDS & HANSON. Grand Opera House, opening with a matinee Saturday afternoon. The company is SOUSA COMING! the same that played at Jack's Theater in Chicago during the world's fair, and is a big combination with numerous specialties and burlesque features. The performances here will be given with all the handsome

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PRICES-All parts of the house, 50c, except first
row in balcony, \$1; and second row in balcony, 75c. Seats on sale at Wol o mer's Music Store, Monday

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Of course, if I did wrong I should be condemned. But, your Honor, if I did right I should be justified and acquitted.' He asks neither for life nor mercy, says it is not his fault if he is executed because the court shirks its responsibility, and devotes all his time and energies to the task of clearing his name of all blame. He even compares his death to that of Christ. All this is enough, though there is much more, to show that he is and was insane—and if he was insane he should be immured, not hanged. In the celebrated Mitchell case at Memphis (the girl who cut the throat of her girl lover) the decision reached was lowing language: 'At the very beginning of | that she was insane at the time of the this trial the court told me my attorneys | trial, her mental condition at the time of would attend to my case. Nevertheless, the act not being defined or passed upon. they did not. As stated, your Honor, be- She was confined in an insane asylum. city a week from to-morrow at English's fore, they set up this infamous plea of Opera House, when that amusing and melodious comic opera, "Panjandrum," will the issue is, did I do right or did I do wrong? Did I do my duty or did I not? This per and his merry fun makers are this week point has never been touched upon, and presenting the merry opera in St. Louis. I say it is the only issue before the court.

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DIANNA HARDING, GEORGE BRENGLE, MOLLIE VINCENT, BESSIE TANNEHILL.

PRICES-Orchestra, 75c; orchestra circle, \$1; dress circle, 50c; balcony, 25c; gallery, 15c. Matinee-All lower floor, 50c; balcony, 25c. Thursday, Friday and Saturday-Annie Ward Tiffany. D One Week, commencing



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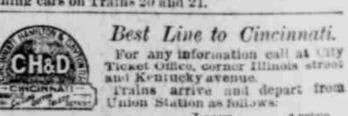


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